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is full of human interest. Beginning with the Pyramids (4,000 B. C.) Mr. Statham carries the fascinated reader through the great temples of Egypt, Persia, Greece and Rome, from whence are derived, in logical sequence, the Gothic Churches of France and England. Every step in their architectural development is illustrated by reproductions from old prints, drawings and photographs.

The book is divided into seven chapters, each of which is followed by a chronological chart. These charts will prove invaluable to all who wish to correlate history and architecture, as they show at a glance the great historical events that took place during the erection of the world's most famous buildings.

The author's comprehensive appreciation of the symbolic and poetic meaning that underlay this art in all the great periods, places him among those profound writers who have understood the true glory of architecture, and its revelation of the hopes and aspirations of humanity.

EDOUARD MANET: FRENCH ARTISTS OF OUR DAY SERIES, with an introduction by Louis Hourticq, Assistant Inspector of Fine Arts to the Town of Paris, and notes by Jean Laran and George Le Bas. J. B. Lippincott & Company, Philadelphia, William Heinemann, London, Publishers.

To all interested in the development of modern art this book must prove of absorbing interest. The word of Edouard Manet marks a new epoch in European and, consequently, American painting; for it was he who first pierced through the conventions of the academicians of his day, preparing the way for that brilliant group of Impressionists to whom our painters are so deeply indebted.

Like all who open a new path, Manet was subjected to the bitter criticism not only of the critics but of many of his fellow artists—men steeped in the traditions of the *École des Beaux Arts*. "His pictures met with practically nothing but laughter and derision. * * * We are paying for that laughter now. Whenever we are presented with the

miserable extravagances of some poor artist who sets the public giggling there arises a cautious critic to remind us of those who made fun of Manet."

The value of this book lies in its illuminating qualities; it holds before us the splendor of Manet's genius and shows us in what his work was lacking, for he often stumbled on the steep and rocky ascent, and was sometimes in doubt as to which way his road lay, being "always irresistibly attracted by dangerous experiments." But as he wrote in the catalogue of his now famous exhibit of 1867, "Nowadays the artist does not say, 'come and see faultless works,' but, 'come and see sincere work.'" No one who examines the forty-eight reproductions in this book can fail to admit the absolute sincerity of the man who sowed in hardship and adversity the glorious harvest reaped by Bastien Lepage, Renoir and the host of other great painters who followed this bold forerunner, this modern spirit who overthrew the outworn conventions that he might "direct the future toward a new beauty."

ANTIQUES AND CURIOS IN OUR HOMES, BY G. M. VALLOIS, House Decoration Series, Frederick A. Stokes Company, New York, Publishers.

This charmingly written and delightfully illustrated book should prove of great interest to all lovers of old furniture, china, pottery, glass and silverware. The author makes delightful excursions into the different countries and epochs that have produced the marvelous craftsmanship, weaving into her descriptions bits of fascinating history or romance.

No one can follow the wanderings of this enthusiastic collector in England and France without sharing her pleasure in the discovery of strange shapes and unsuspected uses of old furnishings, nor can one fail to realize that the mill and factory worker of our day has lost much of the joy experienced by the old artist-artizans in creating these exquisite objects for household use and decoration.